

The background of the entire page is a repeating pattern of musical staves and notes, rendered in a light brown or tan color. The pattern is dense and covers the entire surface.

The Gramophone Shop, Inc.

Record Supplement

for

November, 1947

EIGHTEEN EAST FORTY-EIGHTH STREET
NEW YORK 17, N. Y.

CODE SYMBOLS

Used in identifying the make of records reviewed and listed in
The Gramophone Shop Record Supplement

AS	L'Anthologie Sonore	MS	Sonora
B	Brunswick	MW	Hargail
C	Columbia	OL	L'Oiseau Lyre
CAP	Capitol	P	Parlophone
CET	Cetra	PIL	Pilotone
CM	Columbia Masterworks Set	SON	Sonart
CON	Continental	U	Ultraphone
CX	Columbia Two-Record Masterworks Set	V	Victor
D	Decca	VM	Victor Masterpiece Set
G	Gramophone (HMV)	BAM	Boite à Musique
K	Keynote	MC	Musicraft
M	Musicraft	PD	Polydor
		TC	Technichord

†—Columbia Masterworks Sets and Victor Masterpiece Sets marked † are obtainable in both manual and automatic couplings. In ordering such sets kindly specify coupling desired.

1948 Columbia Catalogue 25¢

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THE GRAMOPHONE SHOP, Inc.
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Editors of THE GRAMOPHONE SHOP ENCYCLOPEDIA OF RECORDED
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Vol. X

Record Supplement for November, 1947

No. 11

SPECIAL NOTICE

VICTOR HAS ANNOUNCED THE FOLLOWING PRICE CHANGES

All 10" & 12" album sets have been increased to.....\$1.05 each

All 10" & 12" Recordrama album sets have been increased to.....\$1.32 each

On manual sets that are also made in automatic sequence there will be
an additional increase of\$1.05

On manual sets that are not made in automatic sequence there will be
no other price changes.

The Heritage Series has been reduced to\$2.62

These prices include the Federal excise tax.

BACH (JOHANN SEBASTIAN)

BACH: Mass in B minor—Complete recording.
Victor Chorale & Orchestra conducted by Robert
Shaw with Anne McKnight & June Gardner
(sopranos), Lydia Summers (contralto) Lucius
Metz (tenor), Paul Matthen (bass) (Sung in
Latin). Seventeen 12" records (34 sides) in
Set VDM-1145/6; price complete with albums
\$19.95. (Manual sequence: \$22.05)

Regarded as one of the monumental works
of all music, Bach's Mass in B minor is offered in
a new and splendid recording by Robert Shaw
and the Victor Chorale and Orchestra, with dis-
tinguished soloists.

Bach was 52 years old when he completed the
8 years of work that went into the Mass. He
dedicated it to Friedrich August, the reigning
Duke of Saxony. There is no record of a complete
performance of this Mass having been given during
Bach's lifetime, the first such performance having
been given in Berlin in 1835—85 years after the

composer's death. The work was not published as
a whole until after the middle of the nineteenth
century.

Of the soloists in the recorded performance,
Anne McKnight, Lydia Summers and Paul Matthen
are the most outstanding. The others are adequate.
The instrumental soloists are: Oscar Shumsky
(violin), William Vacchiano (trumpet), Robert
Bloom & Bert Gassman (oboes d'amore), J. Bar-
rows (cornu di caccia).

The recording is superb throughout this long
but magnificent work. Mr. Shaw uses a smaller
chorus than that usually associated with this Mass.
As a result, there is greater clarity and precision
than one usually hears in a massive choral work.
A good balance has been maintained between the
chorus, soloists and the orchestra. There is just
the right amount of room resonance in the record-
ing chamber. All these things add up to a very
impressive performance which is wholeheartedly
recommended.

BEETHOVEN (LUDWIG VAN)

BEETHOVEN: Symphony No. 3 in E flat major, Op. 55 ("Eroica"). Berlin Philharmonic Orchestra conducted by Eugen Jochum. Six 12" imported records (12 sides), Nos. U-G18001/6; price \$10.50. (Available in manual sequence only)

We have recently received a shipment of Czech Ultraphon pressings of Eugen Jochum's dynamic reading of Beethoven's "Eroica" Symphony. This recording was originally released on Telefunken shortly before the war, and as a result has been unobtainable. The present limited supply is of uniform excellence from a technical point of view.

Eugen Jochum leads the Berlin Philharmonic Orchestra in a stirring rendition of this great symphony. There is a wonderful drive and energetic movement to the entire performance. Especially thrilling is the finale, which is so seldom performed with the excitement and vitality inherent in the movement.

The orchestra plays beautifully throughout and the reproduction is admirably clear.

BORODIN (ALEXANDER)

BORODIN: Prince Igor — No. 17, Polovtsian Dances (arr. Glazunov & Rimsky-Korsakov). London Philharmonic Orchestra conducted by Gregor Fitelberg. Two 12" imported records (4 sides) in Set D-EDA34; price complete with album \$5.25. (Available in automatic sequence only)

Gregor Fitelberg, who used to be the director of the Warsaw Radio prior to the war, gives us a superb reading of these vivid dances from Borodin's seldom-performed opera "Prince Igor." The London Philharmonic Orchestra plays splendidly and the performance has been reproduced with fidelity and power by English Decca. The concert version of Rimsky-Korsakov and Glazunov was used in this recording.

BRITTEN (BENJAMIN)

BRITTEN: The Young Person's Guide to the Orchestra (5 sides) & **BACH:** Suite No. 3 in D major — Air only (arr. Sargent) (1 side). Liverpool Philharmonic Orchestra conducted by Sir Malcolm Sargent. Three 12" records in Set CMM-703; price complete with album \$4.60. (Available in automatic sequence only)

In 1945 the British Ministry of Education asked Benjamin Britten to write some music for an educational film about the instruments of the orchestra. For his music he chose the popular form of theme and variations with a fugue. The melody used for the theme is a Rondeau from Purcell's incidental music to "Abdelazar" or "The Moor's Revenge".

In the film Sir Malcolm Sargent paused between variations to announce each instrument. However, in the recorded version, there are no pauses, the work being played without interruption.

It seems hard to realize that a set of essentially educational records has been so superbly recorded and makes such entertaining listening for the average music lover. However, this is the case with the present work and recording.

Sir Malcolm Sargent's arrangement of the familiar Air from Bach's Suite No. 3 is the filler.

CHOPIN (FREDERIC)

CHOPIN: Sonata No. 2 in B flat minor, Op. 35 (5 sides) & Mazurka No. 13 in A minor, Op. 17, No. 4 (1 side). Robert Casadesus (piano). Three 12" records in Set CMM-698; price complete with album \$4.60. (Available in automatic sequence only)

Robert Casadesus plays the familiar sonata, "the one with the Funeral March" with characteristic grace, elegance and refinement. This treatment is most effective in this work. The recent Rubinstein recording of this work was among the best interpretations yet heard, but the present version is a serious competitor. The French pianist's interpretation is quite different, but no less effective.

The recording is adequate.

CORELLI (ARCANGELO)

CORELLI: Concerto Grosso in D major, Op. 6, No. 7. Else Marie Bruun & Julius Koppel (violins), Torben Anton Svendsen ('cello) with Chamber Orchestra of the Palace Chapel, Copenhagen, conducted by Mogens Wöldike. Two 10" imported records (4 sides), Nos. G-DA 5256/7; price \$4.00.

The most famous concerto grosso of Corelli's Op. 6 is No. 8, the "Christmas Concerto." This month we are able to offer a limited supply of one of its companion pieces, No. 7 of the same opus. The soloists are familiar to record collectors through their numerous appearances on Danish HMV records. In the present performance they deserve the highest praise. The Chamber Orchestra of the Palace Chapel under the expert leadership of Mogens Wöldike plays with excellent spirit. The balance between the soloists and the larger body of strings is most realistic. This first recording is highly recommended.

FRANCK (CESAR)

FRANCK: Variations Symphoniques. Eileen Joyce (piano) & Paris Conservatory Orchestra conducted by Charles Münch. Two 12" imported records (4 sides), in Set D-EDA35; price complete with album \$5.25. (Available in automatic sequence only)

Eileen Joyce's very fresh and brilliant reading of the ever-popular "Symphonic Variations" of Cesar Franck has been vividly recorded by English Decca. For once, the orchestra receives adequate attention from the recording engineers. A special word should be said about the beautifully phrased accompaniment conducted by Charles Münch. This performance is easily the best available from a technical point of view. The spacious recording is a model of clarity and a most excellent balance has been maintained between the piano and the orchestra.

HINDEMITH (PAUL)

HINDEMITH: Sonata for 'Cello alone, Op. 25, No. 3. Kurt Reher ('cello). 12" record (2 sides), No. ALCO-AR101-1/2; price \$1.58.

Paul Hindemith's Unaccompanied 'Cello Sonata (dating from 1923) receives a sympathetic performance at the hands of Kurt Reher. The recording is adequate. An earlier recording by Emanuel Feuermann has been discontinued and is not available for comparison.

HUMPERDINCK (ENGLEBERT)

HUMPERDINCK: Hansel und Gretel—Complete recording (Sung in English). Soloists, Chorus & Orchestra of the Metropolitan Opera Company conducted by Max Rudolf. Twelve 12" records (24 sides), in Set C-MOP26; price complete with two albums & container \$17.70. (Available in automatic sequence only)

The cast in the first Metropolitan Opera recording is as follows:

Hansel	Risë Stevens (Ms)
Gretel	Nadine Conner (S)
Father	John Brownlee (B)
Mother	Claramae Turner (C)
Witch }	Thelma Votipka (S)
Sandman }	
Dew Fairy	Lillian Raymondi (S)

Humperdinck's delightful fairy-tale opera has been a wise choice for the Metropolitan's first recording. There has been no previous complete recording (a series of excerpts in German has not been available for quite a few years). The present performance is sung in the Constance Bache translation. A libretto included with the set contains the complete text as well as a background material about the opera itself.

The soloists are all good. Most of them sang these roles in last winter's revival of the work. Only the conductor is new. Max Rudolf leads the company with a firm and authoritative hand. Brisk tempi have been chosen for the most part. Of the soloists, Miss Conner is the most outstanding. Miss Stevens sounds better in these records than she has in her recent releases. Miss Votipka's Columbia debut is most auspicious. Mr. Brownlee's Columbia debut is likewise praiseworthy. The choral passages are also good. The diction of the soloists and the chorus is clear for the most part. Finally, the recording is of uniform excellence. There is an excellent balance between the soloists and the orchestra. The recording was made in Metropolitan Opera House. Although there are definite shortcomings to hearing opera in person in the house, the recordings emerge with clarity and realism.

IVES (CHARLES)

IVES: Sonata No. 2 for Violin—2nd Mvt. (In the Barn) & 3rd Mvt. (The Revival). Sol Babitz (violin) & Ingolf Dahl (piano). 12" record (2 sides), No. ALCO-ARI01-3/4; price \$1.58.

Two movements from Charles Ives' Second Sonata for Violin and Piano (1907/10) have been recorded by a West Coast company. The two movements, marked "In the Barn" & "The Revival", are interesting examples of this American composer's seldom-recorded works. The present recording is quite good as are the soloists.

MENDELSSOHN (FELIX)

MENDELSSOHN: Elijah, Op. 70—Complete recording (Sung in English), Huddersfield Choral Society & Liverpool Philharmonic Orchestra conducted by Sir Malcolm Sargent with Isobel Baillie (soprano), Gladys Ripley (contralto), James Johnston (tenor), Harold Williams (baritone). Sixteen 12" records (32 sides) in Set CMM-715; price complete with two albums & container \$22.70. (Available in automatic sequence only)

Since its first performance at the Birmingham Festival in August, 1846, Mendelssohn's oratorio "Elijah" has been among the most popular of all large-scale choral works, rivalled only by Handel's "Messiah".

The present recording presents the same group of English artists who recently recorded Handel's "Messiah". As in that magnificent work, the recording and performance are superb in every way. It is interesting to note that the soprano and baritone were also soloists in an earlier recording of this work (C-DB49/63; price \$27.75) which is still excellent despite its age.

The chorus in the present recording has been recorded with great fidelity and the soloists are uniformly good. This highly recommended set is being released as a Mendelssohn memorial on the hundredth anniversary of the composer's death. Incidentally, this recording is being issued in this country prior to its release in England.

MOZART
(WOLFGANG AMADEUS)

MOZART: Concerto No. 20 in D minor, K. 466, for Piano & Orchestra. Mitja Nikisch (piano) & Berlin Philharmonic Orchestra conducted by Rudolf Schulz-Dornburg. Four 12" imported records (8 sides), Nos. U-F18037/40; price \$7.00. (Available in manual sequence only)

We have recently received a limited supply of Mitja Nikisch's excellent performance of Mozart's Piano Concerto No. 20 in D minor, K. 466. Since there are few recordings of this work available and none in stock at the present time, we take this opportunity to call it to your attention. This fine performance was available for many years on the Telefunken label before the war. The present pressings on Czech Ultraphon are of very fine quality.

MOZART: Quintet in A major, K. 581, for Clarinet & Strings. Reginald Kell (clarinet) & Philharmonia Quartet. Four 12" records (8 sides) in Set CMM-702; price complete with container \$5.85. (Available in automatic sequence only)

The imported pressings of this work were originally reviewed in the February 1946 Supplement. At that time we said:

"Written in September 1798, this is one of Mozart's ingratiating works in the smaller forms. Composed to display the talents of his friend Anton Stadler, a Viennese court musician, it is in the usual four movements. The opening movement is in the conventional 'Allegro' tempo and is notable for its symmetry and delicate balance. The 'Larghetto' or second movement might have been called a Romanza because of its free style and warm sentiment. It will be noted that the first eight bars of the 'Minuetto' bear a certain resemblance to the theme Paderewski used in his celebrated Minuet in G. The final movement is an 'Allegretto con Variazione,' and brings the work to a brilliant conclusion.

"Reginald Kell, perhaps the most famous clarinetist in England, joins with the Philharmonia String Quartet in presenting a most musical and inspired performance of this work. He has complete mastery of the difficult instrument, and the technical obstacles of the music are overcome with a musicianship that far surpasses any other performance on the lists.

"The recording is impeccable."

MUSSORGSKY (MODESTE)

MUSSORGSKY: *Khovanchina*—Dance of the Persian Slaves. Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. 12" imported record (2 sides), No. G-DB6450; price \$2.62.

The sensuous and appealing "Dance of the Persian Slaves" from Mussorgsky's opera "Khovanchina" is one of the few portions of this seldom-performed work which is familiar to contemporary concert audiences. These oriental dances come in the fourth act. The present recording is admirable and in the best sense atmospheric.

Our present supply is limited.

RAVEL (MAURICE)

RAVEL: *Valses Nobles et Sentimentales* (4 sides), *Daphnis et Chloé*—Suite No. 1 (3 sides) & **DEBUSSY:** *Sarabande* (arr. Ravel) (1 side). San Francisco Symphony Orchestra conducted by Pierre Monteux. Four 12" records in Set VDM-1143; price complete with album \$5.25. (Manual sequence \$6.30).

Pierre Monteux is well-known as an interpreter of the music of Ravel and Debussy. In the present album the conductor presents the charming, bitter-sweet, nostalgic "*Valses Nobles et Sentimentales*," originally written for the piano but later orchestrated by the composer for a ballet "*Adelaide, ou la langue des fleurs*." M. Monteux also presents the first complete recording of the "*Daphnis et Chloé*" Suite No. 1. A recent recording by Charles Münch and the Paris Conservatory Orchestra (in D-EDA29) omitted the "Interlude" with its choral passages. Although the labels do not specify it, a chorus is used in the present performance. The other movements are entitled "Nocturne" and "Danse guerrière." An early recording of these movements is discontinued.

Ravel's orchestration of Debussy's "*Sarabande*" from "*Pour le Piano*" is on the last side of the set.

Monteux and the San Francisco Orchestra again demonstrate their exceptional artistry in these fine recordings of French music.

SAINT-SAENS (CAMILLE)

SAINT-SAENS: Concerto No. 2 in G minor, Op. 22, for Piano & Orchestra. Benno Moiseiwitsch (piano) & Philharmonia Orchestra conducted by Basil Cameron. Three 12" imported records (6 sides), Nos. G-C3588/90; price \$6.00. (Also available in automatic sequence: G-C7682/4)

We have recently received a limited supply of Moiseiwitsch's remarkable reading of Saint-Saens's elegant G minor Piano Concerto. This work is not represented in the domestic catalogues at the present time, so any new recording is welcome. The work is very melodious and provides the soloist with ample opportunity for display.

The present recording is most realistic and the performance is completely sympathetic.

SCHUBERT (FRANZ)

SCHUBERT: Symphony No. 8 in B minor ("Unfinished"). Philadelphia Orchestra conducted by Bruno Walter. Three 12" records (6 sides) in Set CMM-699; price complete with album \$4.60. (Available in automatic sequence only)

Bruno Walter's familiar reading of the "Unfinished" Symphony of Franz Schubert is again available, this time as played by the Philadelphia Orchestra. His previous reading with the Vienna Philharmonic Orchestra has been discontinued on Victor, so the present recording is most welcome. The orchestra has been magnificently recorded in this performance. A highly recommended version of this oft-recorded masterpiece.

SHOSTAKOVICH (DMITRI)

SHOSTAKOVICH: Symphony No. 7, Op. 60 ("Leningrad"). Buffalo Philharmonic Orchestra conducted by William Steinberg. Eight 12" records (16 sides) in Set MC-83; price complete with album & container \$10.50. (Available in automatic sequence only)

The Seventh Symphony of Dmitri Shostakovich was composed during the Siege of Leningrad in 1941/2. It had its first performance in Kuibyshev on Mar. 5, 1942 by the Bolshoi Theatre Orchestra conducted by Samuel Samosud. After its initial enthusiastic reception it was performed several times throughout the Soviet Union. Shortly after the premiere, the score was photographed on microfilm, flown to Teheran, then to Cairo and finally to the United States. Arturo Toscanini conducted the Western Hemisphere premiere on Sunday afternoon, July 19, 1942 with the NBC symphony Orchestra over an international radio network.

The extremely long work is in four movements marked: *Allegretto*, *Moderato* (*Poco Allegretto*), *Adagio*, *Allegro non troppo*.

The first commercial recording of this work serves to introduce the Buffalo Philharmonic Orchestra to record collectors. Under the expert leadership of William Steinberg this young organization has developed into a mature body of musicians. The orchestra has been successfully recorded for their debut in the beautiful and acoustically satisfying Kleinhans Music Hall in Buffalo. A word should be said about one or two bad breaks between the sides in the first movement.

An excellent booklet with notes on the symphony in enclosed with the set.

SHOSTAKOVICH: Trio in E minor, Op. 67 Compinsky Trio. Three 12" records (6 sides) in Set ALCO-A3; price complete with album \$5.35. (Available in automatic sequence only)

Shostakovich wrote the trio, his second work in this form, in the summer of 1944. It is his first published trio for an earlier effort remains in manuscript. The first American performance took place over the NBC network on March 10, 1945. An earlier recording with the composer at the piano (COMPASS-C102, price \$7.35) was reviewed in the January 1947 Supplement. The present recording, made by the Compinsky Trio, made up of Manuel Compinsky (violin), Sara Compinsky (violin) & Alec Compinsky (cello), is of quite good quality. There seems to be quite a bit of surface noise, but the recording seems to be of better quality than the Russian version. It might be added that the notes in the set are incorrect about the work being composed in 1923. This is the second trio, not the immature and unpublished work.

SMETANA (BEDRICH)

Prodana Nevesta (The Bartered Bride) — Excerpts (Sung in Czech). Soloists, Chorus & Orchestra of the National Theatre, Prague, conducted by Zdenek Chalabala & Rudolf Vasata. Eight 12" imported records (16 sides), Nos. U-G14301/8; price complete with album \$15.75 (Available in manual sequence only)

The soloists in this set are: Miluse Dvorakova, Milada Jiraskova, Stephanka Stepanova, Ota Horakova, Marie Budikova (sopranos), Marie Vesala (contralto), Jindrich Blazicek, Jaroslav Gleich, Karel Hruska, Oldrich Kovar (tenors), Ludek Mandaus & Eduard Haken (baritones), Stanislav Muz & Zdenek Otava (basses). The Overture is conducted by Zdenek Chalabala and the rest of the selections are directed by Rudolf Vasata. The excerpts include the Opening Chorus, Marenka's Aria, the Duet "Faithful Love"; Trio; Duet; Polka; Duet "Come My Son"; Jenik's Aria; Vasok's Aria; Trio; Sextet; Marenka's Aria "Alone at Last"; Duet "My Dearest Love."

These excerpts, for the most part, are large slices of this wonderful score. They are duets, arias and ensembles, not merely small portions taken from various parts of the opera. The final act is somewhat slighted, but most of the more familiar music and some comparatively unfamiliar sections are given. Since the Victor recording of the complete opera has not been available for some time, this set should be doubly welcome. In addition to the lovely music, the recording is of uniform excellence and the soloists are likewise first-rate musicians. Although few are known except through their recordings, these artists have fine voices which would grace many an opera stage in this country if they had the opportunity. Our supply of these fine recordings is limited at the present time.

SMETANA: Three Tone Poems — Richard III, Op. 11 (4 sides); **Wallenstein's Camp, Op. 14** (4 sides); **Hakon Jarl, Op. 16** (4 sides), Czech Philharmonic Orchestra conducted by Rafael Kubelik. Six 12" imported records, Nos. U-G 14050/5; price complete with album \$12.25. (Available in manual sequence only)

These early tone poems of Smetana were written in Sweden between 1858 and 1861. The composer chose for the hero of his first symphonic poem the traditional Richard—the scowling, misshapen, melodramatic Richard dear to Shakespeare and robust actors. Completed in July 1858, the work was not performed until January 5, 1862, when "Wallenstein's Camp" was also performed for the first time. "Wallenstein's Camp" is based on the first part of Schiller's "Wallenstein" trilogy. Composed towards the close of 1858, the score bears indications for cuts in the event of its being played in the form of an overture to Schiller's play. It is curious to note that Smetana completely ignores the opportunities which occur for the inclusion of Bohemian folk melodies. "Hakon Jarl" is based on a forgotten tragedy by the Danish poet Oehlenschlaeger. This was completed in 1862.

None of these tone poems has been recorded before. The Czech Philharmonic Orchestra under the direction of Rafael Kubelik gives superlative readings of all three works. The recordings are up to the high standard set by the pre-war recordings by this organization. Quantities are limited at the present time.

SMETANA: Ma Vlast (My Country) — Complete recording. Czech Broadcasting Orchestra conducted by Otakar Jeremias. Ten 12" imported records (20 sides), Nos. U-G12535/44; price \$17.50. (Available in manual sequence only)

The titles of the six sections of Smetana's cycle of tone poems "Ma Vlast" are as follows: **The High Castle (Vysehrad); The Moldau (Vltava); Sarka; From Bohemia's Meadows and Forests (Z Ceskych Luhuv a Hajuv); Tabor; Blanik.**

The work as a whole is dedicated to the city of Prague. It is intended to portray the glories of his native Bohemia for those living in other lands. The cycle, which represents the highest point of Smetana's genius, was begun about the time his deafness became complete, but there is no shadow of the tragedy in the music.

"The High Castle" is a evocation of Bohemia's past composed after "Dalibor" and "Libusa" reflecting something of the tragedy of the first and the splendor of the latter. "Vltava" is the familiar epic of the river Moldau which flows past the city of Prague. "Sarka" is the name of a valley north of Prague which takes its name from one of the mythical Amazons. The poem portrays the vivid drama of love and revenge in which Sarka takes part. "From Bohemia's Meadows and Forests" is a pastoral tone poem portraying the glories of the Bohemian countryside. "Tabor" is named after the city most closely associated with Bohemia's struggles for religious and political freedom. The music is largely based on the Hussite chorale "All Ye Who are Warriors of God." "Blanik" tells the legend of the Hussite heroes who slumber in the mountain Blanik ready to seize their arms and rise to the defense of their country.

Several years ago there was a recording of this cycle by the Czech Philharmonic Orchestra, but that set has not been obtainable for many years. The present recording more than makes up for the years which have elapsed since we were able to obtain a performance of this cycle. Otakar Jeremias leads the Czech Broadcasting Orchestra in inspired readings of these works. Only the second and third sections are familiar to most people, so the glories of the other four poems will come as a delightful surprise. The recordings are of uniform excellence. The orchestra is one which would give most domestic groups stiff competition. These recordings are available in limited quantities in manual sequence only.

STRAVINSKY (IGOR)

STRAVINSKY: Concerto for Piano & Wind Orchestra. Soulima Stravinsky (piano) & Orchestra of the Société des Instruments à Vent, Paris, conducted by Fernand Oubradous. Two 12" imported records (4 sides), Nos. G-DB11105/6; price \$5.24. (Available in manual sequence only)

Igor Stravinsky's Concerto for Piano & Wind Orchestra was first performed at a Koussevitzky Concert in Paris on May 22, 1924 with the composer as soloist. On that occasion (and on these French pressings of the recording) it was listed as "Concerto pour Piano avec l'Orchestre d'Harmonie." It is in three movements: **Lento & Allegro maestoso; Largo; Finale — Allegro.**

The composer has described the work as a "sort of passacaglia or toccata. It is quite in the style of the seventeenth century—that is, the seventeenth century viewed from the standpoint of today." Work was begun in August 1923 and it was completed in Biarritz in April, 1924. The score bears a dedication to Nathalie Koussevitzky.

The work has been performed occasionally in this country, but it has never been recorded before. The present recording is of excellent quality, although there seemed to be more noise than usual in the pressings. The quantities are severely limited at the present time.

TCHAIKOVSKY (PETER ILYCH)

TCHAIKOVSKY: Symphony No. 5 in E minor, Op. 64. Philharmonia Orchestra conducted by Paul Kletzki. Six 12" records (12 sides) in Set CMM-701; price complete with container \$8.35. (Available in automatic sequence only)

The imported pressings of this wonderful performance and recording were reviewed in the August 1947 Supplement. Interested readers are referred to that issue. Needless to say, this is one of the best performances of this oft-recorded work. We still have a few copies of the imported pressings of this work (C-LX969/74 — manual sequence; C-LX8541/6 — automatic sequence; price \$15.72). These pressings are superior in quality to the domestic surfaces.

TOCH (ERNST)

TOCH: The Chinese Flute, Op. 29. Alice Mock (soprano in English) & Pacific Sinfonietta conducted by Manuel Compinsky. Three 12" records (6 sides) in Set ALCO-AC203; price complete with album \$5.35. (Available in automatic sequence only)

This work, written in 1923, consists of a series of mood pictures inspired by ancient Chinese poems of Li Tai Pe, Sao Han and Confucius. The poems are sung in English translations. The flute solo is played by Martin A. Ruderman. The chamber orchestra consists of flutes, clarinets, strings, celeste and percussion.

This composer has been inadequately represented on records. He has lived in Hollywood many years writing scores for a few films, but prior to that, he was considered one of the outstanding of the younger European composers. This work, which dates from the early 1920's may be considered representative of his early style. The recording is of fair quality. The soprano possesses an excellent voice with good diction. The texts of the poems are included with the album, as well as some background material about the work and the artists.

VAUGHAN WILLIAMS (RALPH)

VAUGHAN WILLIAMS: Flos Campi—Suite for Viola, Small Chorus and Orchestra. William Primrose (viola), BBC Chorus & Philharmonia Orchestra conducted by Sir Adrian Boult. Three 12" imported records (6 sides), Nos. G-DB 6353/5; price \$7.86. (Also available in automatic sequence: G-DB9112/4)

Ralph Vaughan Williams' Suite for viola, chorus and orchestra which he calls "Flos Campi" (The Lilies of the Field), is divided into six sections to be played without pause, each bearing a quotation from the "Song of Solomon". This work, in which the composer seeks to interpret the sensuality of the East, is scored for a small orchestra in which every instrument retains its individual flavor to the utmost. The composer uses a wordless chorus of 20 to 26 voices to heighten the effectiveness of the work.

The work had its first performance at Queen's Hall under Sir Henry Wood's direction on October 10, 1925.

The present recording, sponsored by the British Council, is most effective. The oriental flavor of the music is emphasized by the transparent quality of the orchestra. The small chorus has been recorded with fidelity. The work will have a special appeal to those who admire the music of this famous English composer, for it is seldom performed.

COLLECTIONS

SELECTIONS FROM THE MUSIC OF SCHUMANN, BRAHMS & LISZT. Artur Rubinstein (piano). Three 12" records (6 sides) in Set VM-1149; price complete with album \$4.20.

Contents: **SCHUMANN:** Arabesque, Op. 18; Widmung, Op. 25, No. 1; **BRAHMS:** Rhapsody in G minor, Op. 79, No. 2; Hungarian Dance No. 4 in F minor; **SCHUMANN-LISZT:** Widmung.

This is a souvenir album released in connection with the film "Song of Love" which is supposed to be about the romance between Robert and Clara Schumann. Artur Rubinstein plays the piano on the sound track of the film. Several of the compositions used in the film are included in this album. The recorded tone is generally good, although there seems to be a bit more surface noise than usual in these records.

SUITES FOR VIOLA DA GAMBA & HARPSICHORD. Alfred Zighera (viola da gamba) & Putnam Aldrich (harpsichord). Five 10" records (10 sides) in Set TC-T9; price complete with album \$6.15. (Available in automatic sequence only)

Contents: **COUPERIN:** Suite No. 2 in D minor; **MARAI (MARIN):** Suite in A minor

Not received by our press deadline. To be reviewed in a forthcoming issue.

YVONNE PRINTEMPS

Vocal (in French) & Orchestra conducted by Marcel Cariven.

STRAUS (Oscar): Les Trois Valses—Selections. C'est la saison d'amour & Te souvient (after J. Strauss, Sr.); Je t'aime & Oui, je t'aime, o Paris (after J. Strauss, Jr.); C'est le destin peut-être & Je ne suis pas ce que l'on pense. Three 10" imported records (6 sides), Nos. G-DA4903/4; & DA4908; price \$6.00.

POULENC: Le Chemin de l'amour & **YVAIN:** Je chant la nuit. 10" imported record (2 sides) No. G-DA4927; price \$2.00.

MESSAGER: L'Amour Masque—Selections & Véro-nique—Selections. With Jacques Jensen (tenor). 12" imported record (2 sides), No. G-DB5114; price \$2.62.

HISTORICAL RECORDS HERITAGE SERIES

DONIZETTI: *La Favorita*—A tanto amor & **FLO-TOW:** *Marta*—Il mio Lionello. Mattia Battistini (baritone in Italian) & Orchestra. (Recorded 1907). 12" record (2 sides), No. V-15-1010; price \$2.62.

MEYERBEER: *Gli Ugonotti*—Nobil Signors, Saluta! & **SCHUBERT:** *Die Allmacht*. Louise Homer (contralto in Italian & English) with Piano (in Meyerbeer) & Orchestra (in Schubert). Recorded 1905 & 1909). 12" record (2 sides), No. V-15-1011; price \$2.62.

DONIZETTI: *Lucrezia Borgia*—Brindisi & **ARDITI:** *Leggiero invisibile*—Bolero. Ernestine Schumann-Heink (contralto in German & Italian) (Recorded 1906 & 1907). 12" record (2 sides), No. V-15-1012; price \$2.62.

GOUNOD: *Roméo et Juliette*—Ahl lève-toi soleil & **BIZET:** *Carmen*—Air de la Fleur. Charles Dalmores (tenor in French) & Orchestra. (Recorded 1912). 12" record (2 sides), No. V-15-1013; price \$2.62.

PUCCINI: *Madama Butterfly*—Un bel dì, vedremo & **PONCHIELLI:** *La Gioconda*—Suicidio, in questi fieri momenti. Emmy Destinn (soprano in Italian) & Orchestra. (Recorded 1908 & 1914). 12" record (2 sides), No. V-15-1014; price \$2.62.

Victor's third series of Heritage Records contains some remarkable records by singers of the past. They are pressed on unbreakable Vinylite.

MEYERBEER: *Die Hugenotten*—Entrance of Raoul & **ROSSINI:** *William Tell*—O Mathilde. Leo Slezak (tenor in German) & Piano. 10" record (2 sides), No. IRCC-3018; price \$1.75.

DONIZETTI: *La Favorita*—Vien, Leonora & A tanto amor. Riccardo Stracciari (baritone in Italian) & Orchestra. 10" record (2 sides), No. ARIA-AD1/2; price \$1.84.

Reissues of two records by famous Metropolitan singers of the past. Although no recording dates are given, they must be quite early, for the recordings leave much to be desired. However, nothing by Leo Slezak is available today and the Stracciari records available were made at a much later date than the present disc.

RENDEZVOUS WITH DESTINY. Excerpts from the speeches of Franklin Delano Roosevelt. Twelve 12" records (24 sides) in Set **LINGUAPHONE ROOSEVELT 1/2**; price complete with albums \$24.50. (Available in automatic sequence only).

These technically excellent recordings include excerpts from 23 of Franklin D. Roosevelt's most important radio addresses, from the first Inaugural in March 1933 to the Jefferson Day Address (Posthumous) in April 1945. These history-making documentary recordings are prefaced by a brief outline of the early years of the era before World War II and are bridged by brief narratives and music which summarize the intervening years.

Contents: Mar. 4, 1933 (First Inaugural Address); Jan. 20, 1937 (Second Inaugural Address); October 5, 1937 ("Quarantine" Speech at Chicago); Jan. 4, 1939 (Annual Message to Congress); Sept. 3, 1939 (Fireside Chat after the Outbreak of War); July 19, 1940 (Third Acceptance Speech); Dec. 29, 1940 (Fireside Chat on National Security); Jan. 6, 1941 ("Lend-Lease" Message to Congress); May 27, 1941 (Fireside Chat before Pan-American Union Board); Sept. 11, 1941 (Labor Day Broadcast: Warning to Axis Vessels); Dec. 8, 1941 ("State of War" Message to Congress); Jan. 6, 1942 ("State of Union" Message to Congress); Feb. 23, 1942 (Washington's Birthday Address); Sept. 3, 1942 (Speech to International Student Assembly); Dec. 24, 1943 (Report on Cairo & Teheran); Jan. 11, 1944 ("Economic Bill of Rights" Message to Congress); June 9, 1944 (Prayer on D-Day); Oct 21, 1944 (Foreign Policy Speech: 1944 Campaign); Jan. 20, 1945 (Fourth Inaugural Address); Mar. 1, 1945 (Report to Congress on the Crimea Conference); April 1945 (Jefferson Day Address) (Posthumous) (Spoken by Carleton Smith); April 16, 1945 (Final Tribute to Congress) (President Harry S. Truman).

FOLK MUSIC

CUBAN CULT MUSIC. Recorded on location by Harold Courlander. Three 10" records (6 sides) in Set DISC-131; price complete with album \$4.73.

Contents: Carabali Cult Song (Guanabacoa); Lucumi Cult Songs (Havana, Pedro Betancourt & Guanabacoa); Kimbisa Cult Song (Havana); Congo Cult Drums & Djuka Cult Drums (Matanzas Province); Arara Cult Songs (Jovellanos)

FOLK MUSIC OF HAITI. Recorded on location by Harold Courlander. Four 10" records (8 sides) in Set DISC-142; price complete with album \$6.02.

Contents: Congo Dance Song; Mais Dance Songs; Ibo Dance Songs; Work Song; Vodoun Incantation; Moundoungue Dance Song; Wake Song; Mosquito Drum; Rara Trumpets; Quitte Cheche Dance & Drums; Nago Drums; Mascaron Drums.

AMERICAN INDIAN SONGS & DANCES. Recorded on location by Charles Hofmann. Six 10" records (12 sides) in Set DISC-161; price complete with album \$8.66.

Contents: Song of Welcome; Friendship Song; Riding Song; Flag Song; Winnebago Friend's Song; Winnebago Buffalo Feast Dance Song; Winnebago Moccasin Game Song; Game Song of Derision to Losing Side; Winnebago Morning Song; Winnebago Love Songs (Flute Melodies); Winnebago Song of the Unfaithful Woman; Two Old Winnebago Medicine Songs; Old Medicine Society Song of the Initiation to the Lodge; Opening Song of the Zuni Rein Dance; Zuni Corn Grinding Song; Two Zuni Lullabies; Two Buffalo Feast Dance Songs (Pueblo); Acoma Pueblo Wedding Song; Two Old Winnebago War Songs; Two Sun Dance Songs of the Oglala Sioux; Dog Feast Dance of the Oglala Sioux; Sioux Travel Song in Wartime; Sioux War Song.

These albums in Disc's excellent "Ethnic" Series were recorded on location with native artists and instrumentalists. Most of the material is completely new to commercial records. The recordings are of good quality.

BALLADS & FOLK SONGS, Vol. II. Burl Ives (vocal & guitar). Four 10" records (8 sides) in Set D-A431 price complete with album \$3.94.

Contents: Turtle Dove; The Devil's Nine Questions! No Wood Fire; Ten Thousand Miles; My Good Old Man; Po' Boy; I'm Sad and I'm Lonely; Down in the Valley; Cowboy's Lament.

MUSIC FROM PALESTINE. From the film "My Father's House." Hazamir Singers of Palestine & Hazamir Children's Chorus of Tel Aviv & Hillel Rabinowitch (shepherd's flute). Three 10" records (6 sides) in Set DISC-932; price complete with album \$3.93.

Contents: Festival Song; Spring Song; Emek; V'Ulay; Mi Yemael; Ani Purim; Lullaby; Wagon Song; Any Banu Ariza; Yalel Yalel; El Yibneh; Hava Nagila; Sovevuni.

The music in this album was recorded in Palestine by Meyer Levin for the film "My Father's House." The recording is fair.

MOUNTAIN FROLIC—Square dances and Hoedowns from the Southern Mountains. Uncle Dave Macon and his Fruit Jar Drinkers; The Crockett Family; Bradley Kincaid; Al Hopkins and his Buckle Busters; The Tennessee Ramblers. Four 10 records (8 sides) in Set B-1025; price complete with album & booklet \$4.20.

Contents: Arkansas Traveler; Sourwood Mood Mountain; Cindy; Old Joe Clark; Sugar Hill; Sail Away, Ladies; Black Eyed Susie; Sally Goodin; Sally in the Garden; Cluck Old Hen.

These records were originally issued by Brunswick and Vocalion between 1927 and 1931. They have all been out of print for many years.

A booklet edited by Alan Lomax accompanies the present set.

IMPORTED RECORDS

Limited quantities. Order early to assure choice.

DONIZETTI: Linda di Chamounix—O luce di quest' anima & **VERDI:** Rigoletto—Caro nome. Elda Ribetti (soprano in Italian) & Philharmonia Orchestra conducted by Warwick Braithwaite. 12" imported record (2 sides), No. G-C3587; price \$2.00.

MOZART: Die Zauberflöte—No. 10, O Isis und Osiris & No. 15, In diesen heil'gen Hallen. Oskar Hatzke (bass in English) & Royal Opera Chorus (in No. 10 only) & Orchestra conducted by Karl Rankl. 12" imported record (2 sides), No. C-DX1370; price \$2.62.

RACHMANINOFF: The Lilacs, Op. 21, No. 5 & Before My Window, Op. 26, No. 10; **QUILTER:** To Daisies. Isobel Baillie (soprano in English) & Gerald Moore (piano). 10" imported record (2 sides), No. C-DB2303; price \$1.85.

SCHUBERT: Mondenschein. Vocal Ensemble (in German) conducted by Nadia Boulanger with Paul Derenne (tenor). 10" imported record (2 sides), No. G-DA4925; price \$2.00.

SCHUMANN: Wer machte dich so krank, Op. 35, No. 11; Alte Laute, Op. 35, No. 12; Die Beiden Grenadiere, Op. 49, No. 1. Hans Hotter (baritone in German) & Herman von Nordberg (piano). 12" imported record (2 sides), No. C-LX997; price \$2.62.

VERDI: Il Trovatore—Tacea la notte placida & **PUCCINI:** Tosca—Vissi d'arte. Maria Caniglia (soprano in Italian) & Symphony Orchestra conducted by Umberto Berrettoni. 12" imported record (2 sides), No. G-DB5360; price \$2.62.

VERDI: Un Ballo in Maschera—Eri tu & Otello—Credo. Paolo Silveri (baritone in Italian) & Royal Opera Orchestra, Covent Garden, conducted by Franco Patanè. 12" imported record (2 sides), No. C-DX1367; price \$2.62.

WEBER: Der Freischütz—Durch die Wälder, durch die Auen. Richard Tauber (tenor in German) & Orchestra. 10" imported record (2 sides), No. P-RO20551; price \$1.57.

WEBER: Der Freischütz—Overture, London Philharmonic Orchestra conducted by Erich Leinsdorf. 12" imported record (2 sides), No. D-K1589; price \$2.10.

WOLF: Sie Blasen zum Abmarsch & Bedeckt mich mit Blumen. Lore Fischer (soprano in German) & Hermann Reutter (piano). 10" imported record (2 sides), No. G-DA4934; price \$2.00.

WOLF: Ach, im maien war's & In dem Schatten meiner Locken. Lore Fischer (soprano in German) & Hermann Reutter (piano). 10" imported record (2 sides), No. G-DA4935; price \$2.00.

WOLF: Nun wandre, Maria & Herr, was trägt der Boden hier. Mark Raphael (baritone in German) & Gerald Moore (piano). 12" imported record (2 sides), No. G-C3591; price \$2.00.

RECENT DOMESTIC SINGLE RECORDS

BACH: Toccata and Fugue in D minor (arr. Stokowski. Symphony Orchestra conducted by Leopold Stokowski. 12" record (2 sides), No. V-11-9653; price \$1.05.

BIXIO: Mamma & Se voi goder la vita (from the film "Madre"). Beniamino Gigli (tenor in Italian) & Orchestra conducted by Dino Olivieri. 10" record (2 sides), No. V-10-1339; price 79¢.

BOIELDIEU: Le Calif de Bagdad — Overture. London Symphony Orchestra conducted by Muir Mathieson. 12" record (2 sides), No. C-72237D; price \$1.25.

CHOPIN: Ballade No. 3 in A flat major, Op. 47. Guiomar Novaes (piano). 12" record (2 sides), No. C-72345D; price \$1.25.

COATES: The Three Bears — Suite. London Symphony Orchestra conducted by Eric Coates. 12" record (2 sides), No. C-72236D; price \$1.25.

DEBUSSY: Prelude No. 8 — La Fille aux Cheveux de Lin (arr. Hartmann) & FALLA: Jota (from "Seven Popular Spanish Songs") (arr. Kochanski). Jascha Heifetz (violin) & Emanuel Bay (piano). 10" record (2 sides), No. V-10-1324; price 79¢.

DUPARC: L'Invitation au voyage & La Vie antérieure. Charles Panzéra (baritone in French) & Magdeleine Panzéra-Baillet (piano). 12" record (2 sides), No. V-18051; price \$1.05. (This record, though not a new release, has been out of stock for several years. We have recently received a limited supply)

GOULD: Minstrel Show. Minneapolis Symphony Orchestra conducted by Dimitri Mitropoulos. 12" record (2 sides), No. V-11-9654; price \$1.05.

HOROWITZ: Mendelssohn's Wedding March and Variations after Liszt. Vladimir Horowitz (piano). 12" record (2 sides), No. V-11-9693; price \$1.05.

LECUONA: Malaguena & GOULD: Guaracha (from "Latin-American Symphonette"), (both arr. Whittemore & Lowe). Arthur Whittemore & Jack Lowe (duo-pianists). 12" record (2 sides), No. V-11-9759; price \$1.05.

LISZT: Etude de Concert No. 3 in A flat major ("Un Sospiro") & SCHUMANN: Aufschwung, Op. 12, No. 2. Ania Dorfman (piano). 12" record (2 sides), No. V-11-9672; price \$1.05.

LISZT: Hungarian Rhapsody No. 9 in E flat major ("Carnival in Pesth") (Orchestral version No. 6). Boston "Pops" Orchestra conducted by Arthur Fiedler. 12" record (2 sides), No. V-11-9652; price \$1.05.

PONCE: Estrellita (arr. Heifetz) & KORNGOLD: March (from the Suite "Much Ado About Nothing"). Jascha Heifetz (violin) & Emanuel Bay (piano). 10" record (2 sides), No. V-10-1314; price 79¢.

PUCCINI: La Bohème — Selections (arr. C. Godfrey, Jr.). London Symphony Orchestra conducted by Richard Tauber. 12" record (2 sides), No. C-72235D; price \$1.25.

PUCCINI: La Bohème—Si, mi chiamano Mimi & Addio. Dorothy Kirsten (soprano in Italian) & Victor Orchestra conducted by Jean Paul Morel. 12" record (2 sides), No. V-11-9694; price \$1.05.

RAVEL: Pavane pour une Infante défunte. Boston Symphony Orchestra conducted by Serge Koussevitzky. 12" record (2 sides), No. V-11-9729; price \$1.05.

STRAUSS (JOHANN, JR.): Die Fledermaus — Waltzes (Symphonic transcription by Leopold Stokowski). Hollywood Bowl Symphony Orchestra conducted by Leopold Stokowski. 10" record (2 sides), No. V-10-1310; price 79¢.

STRAUSS (JOSEF): Music of the Spheres—Waltz (Sphärenklänge, Op. 235). Cleveland Orchestra conducted by Erich Leinsdorf. 12" record (2 sides) No. C-12579D; price \$1.25.

SARASATE: Zapateado Op. 23, No. 2; CASTELNUOVO-TEDESCO: Sea Murmurs; RIMSKY-KORSAKOV: Tale of Tzar Saltan — Flight of the Bumble Bee (arr. Heifetz). Jascha Heifetz (violin) & Emanuel Bay (piano). 10" record (2 sides) No. V-10-1328; price 79¢.

SCHUBERT: Wohin? (from "Die Schöne Müllerin") & Der Tod und das Mädchen, Op. 7, No. 3. Marian Anderson (contralto in German) & Franz Rupp (piano). 10" record (2 sides), No. V-10-1327; price 79¢.

SCHUMANN: Arabesque, Op. 18, Jose Iturbi (piano). 10" record (2 sides), No. V-10-1325; price 79¢.

WOLF-FERRARI: The Jewels of the Madonna — Dance of the Camoristi; STRAUSS (JOHANN): Tritsch — Tratsch Polka, Op. 214; RIMSKY-KORSAKOV: The Tale of Tzar Saltan — Flight of the Bumble Bee. Carnegie "Pops" Orchestra conducted by Maurice Abravanel. 12" record (2 sides), No. C-7566M; price \$1.25.

VIVALDI: Concerto Grosso in D minor, Op. 3, No. 11 ("L'Estro Armonico"). Dumbarton Oaks Chamber Orchestra conducted by Alexander Schneider. 12" record (2 sides), No. K-2003; price \$1.84. (Pressed on Vinylite)

TRADITIONAL: By the Old Turf Fire (arr. Herbert Hughes) & WESTENDORF: I'll Take You Home Again, Kathleen. Christopher Lynch (tenor) & Orchestra conducted by Maximilian Pilzer. 10" record (2 sides), No. V-10-1316; price 79¢.

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